

# diana krall

## the collection

volume th



Complete piano transcriptions of 12 classic songs, including lyrics and guitar chord boxes

# ALL OR NOTHING AT ALL

Words & Music by Arthur Altman & Jack Lawrence.

Medium Swing  $\text{♩} = 144$

N.C.

(straight ♩s)

All \_\_\_\_\_ or \_\_\_\_\_ no-thing at all,\_\_\_

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half a love nev - er ap - pealed to me.  
 If your heart nev - er could yield to me  
 then I'd ra - ther have no - thing at all.  
 All or no - thing at all,

Dm<sup>II</sup>  
 A<sup>7</sup><sup>2</sup><sub>s</sub>  
 Dm<sup>II</sup>  
 E<sup>7</sup><sup>2</sup><sub>III</sub>

Dm<sup>11</sup> Gm<sup>7</sup>  
 if it's love there ain't no in - bet - ween.  
 Cm<sup>7</sup> Am<sup>7</sup>b5 D7(29b13) Gm<sup>11</sup> Bdim<sup>7</sup>  
 Why be - gin and cry for some-thing that might have been, no I'd  
 F<sup>6</sup>/C C<sup>7</sup>b9 F<sup>6</sup>/C G<sup>7</sup>maj<sup>7</sup>/A<sup>b</sup> A<sup>b13</sup>  
 — ra - ther have no-thing at all. Please...  
 8 D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>11</sup> E<sup>b</sup>m<sup>9</sup> A<sup>b13</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>m<sup>7</sup> A<sup>b13</sup>  
 — don't put your lips so close to my cheek, don't

D<sup>b</sup>maj<sup>9</sup> G<sup>b13</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>m<sup>7</sup> G<sup>b</sup>maj<sup>7</sup>/A<sup>b</sup> A<sup>b</sup>9  
 smile or I'll be lost be - yond re - call. The kiss

E<sup>b</sup>m<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9  
 in your eyes.. the touch of your hand makes me weak, and my heart.

B<sup>b</sup>m<sup>9</sup> Gm<sup>7(b5)</sup> G<sup>b11</sup> F<sup>7</sup> A<sup>7(59)</sup>  
 — it may grow dizzy and fall.

Dm<sup>II</sup> A<sup>7(55)</sup> Dm<sup>II</sup> E<sup>b</sup>II  
 — And if I fell un - der the spell of your call,

Dm<sup>II</sup>

would be caught in the un - der - tow.

Gm<sup>IV</sup>

G7(Δ9) G7(Δ9)

Cm<sup>9</sup> Cm<sup>9/Bb</sup> Am<sup>7(b5)</sup> D7(Δ9) Gm<sup>9</sup> Bdim<sup>7</sup>

To Coda θ

So you see I've got to say no, no

Fadd9/C C7(Δ9) C7(b9) F6/C

all or no - thing at all,

Guitar solo Dm<sup>II</sup> E<sup>b13</sup> Dm<sup>9</sup> E<sup>b9</sup>

Dm<sup>9</sup>

E<sup>♭</sup>maj<sup>9</sup>

C<sup>9</sup>

D<sup>9</sup>

Gm<sup>9</sup>

Bdim<sup>7</sup>

Fmaj<sup>9</sup>/C

C<sup>9/B⁹</sup>

C<sup>9/G⁹</sup>

Fmaj<sup>9</sup>/C

E⁹/B⁹

A⁹/D⁹

Dm<sup>9</sup> str

E⁹/B⁹ str

Dm<sup>9</sup> str

E⁹/B⁹/G⁹ str

Dm<sup>9</sup>  
36

Gm<sup>9</sup>  
36

Cm<sup>7</sup>  
36

D<sup>7(5b13)</sup>  
46

D<sup>7(b9)</sup>  
46

Gm<sup>9</sup>  
36

Bm<sup>7(b5)</sup>

Fmaj<sup>7/C</sup>

C<sup>7(b9)</sup>

C<sup>7(b9)</sup>

Fmaj<sup>7/C</sup>

G<sup>b</sup>maj<sup>7/A<sup>b</sup></sup>

A<sup>b13</sup>  
46

D.S. al Coda

*Coda Fiddle/C*

*C<sup>(D)</sup>*

N.C.

all or no-thing at all.

*F<sup>B</sup>* *E<sup>B3</sup>*

*F<sup>B</sup>* *E<sup>B3</sup>*

*F<sup>B</sup>* *E<sup>B3</sup>*

*F<sup>B</sup>* *E<sup>B3</sup>*

*F<sup>B</sup>* *E<sup>B3</sup>*

*F<sup>B</sup>* *E<sup>B3</sup>*



# AND I LOVE HIM

Words & Music by John Lennon & Paul McCartney.

Laid back but with a pulse  $\text{♩} = 62$

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The key signature is B-flat major (two flats). The tempo is indicated as Laid back but with a pulse  $\text{♩} = 62$ . The score includes several chords: Fm, Cm<sup>7</sup>, Fm, Cm<sup>7</sup>, Fm, Cm<sup>7</sup>, Fm, G<sup>b6</sup>/D<sup>b</sup>, Cadd<sup>#</sup>D, Fm, Cm<sup>7</sup>, and Fm. The lyrics "I give him all my love that's" are written below the piano staff. The score is presented on a light gray background with a white border.

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Cm<sup>7</sup> 3  
 Fm  
 Cm<sup>7</sup> 3  
 A13(B10) 2  
 all I do— And if you saw my love—  
 A<sup>b</sup>maj<sup>7</sup> 4  
 B<sup>b</sup>I 3  
 D7(49b13) 4  
 you'd love him too— and I—  
 E<sup>b</sup>maj<sup>7</sup> 4  
 B<sup>b</sup>m<sup>9</sup> 4  
 E<sup>b</sup>B<sup>b</sup>Sus<sup>4</sup> 3  
 A<sup>b</sup>maj<sup>7</sup> 4  
 — love him— And I— love him.  
 D<sup>b</sup>B<sup>b</sup>Sus<sup>4</sup> 4  
 C 3  
 C<sup>7</sup><sup>9</sup> 3  
 Fm add<sup>9</sup>  
 Cm<sup>7</sup> 3  
 He gives me ev - 'ry - thing—



ours could never die  
 as long as I have you near me  
 Bright are the stars that shine  
 dark is the sky

36  
 37

Cm<sup>7</sup>                    A<sup>b</sup>(#10)            A<sup>b</sup>maj<sup>7</sup>                    A<sup>b</sup>maj<sup>7</sup>/B<sup>b</sup>  

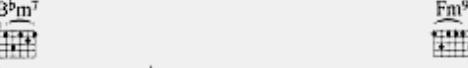
  
 love\_\_\_\_ of mine\_\_\_\_                    will\_\_\_\_                    nev - er die\_\_\_\_

D<sup>b</sup>(#9b13)                    E<sup>b</sup>maj<sup>9</sup>                    F<sup>#</sup>m<sup>11</sup>                    B<sup>b</sup>  

  
 To Coda φ

And I\_\_\_\_ love him

Piano solo

B<sup>b</sup>m<sup>7</sup>                    Fm<sup>9</sup>  


B<sup>b</sup>m<sup>7</sup>                    Fm<sup>9</sup>  


The musical score consists of five staves of piano notation. The top staff starts with a Bbm chord. The second staff begins with a Dbmaj7 chord. The third staff starts with a Cm7 chord. The fourth staff begins with a Bbm7 chord. The fifth staff begins with an Fm9 chord. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, along with rests and dynamic markings. The chords are highlighted with boxes, and their names are written above them: Bbm, Fm9, Dm7(b5), Dbmaj7, C, Fm9, Cm7, Bbm7, Fm9, Bbm7, Bbm7, Fm9, Bbm7, Fm9, D7(9b13), and Dbmaj7. Measure numbers 16, 17, and 18 are indicated above the staves.

D.S. *al Coda*

*θ Coda* E<sup>b13sus4</sup> 6r

A<sup>bmaj7</sup> 4r

G<sup>7(5)</sup> 5r

D.S. *al Coda*

And I

love him.

Repeat *ad lib.* to fade

# BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Words by Ted Koehler.  
Music by Harold Arlen.

Bright Swing  $\downarrow = 165$

The musical score consists of five staves of music. The top staff shows a piano part with chords and a guitar part with chords and strumming patterns. The first two staves are identical, followed by a 'drum break'. The third staff continues with identical piano and guitar parts, followed by another 'drum break'. The fourth staff shows a piano part with chords and a guitar part with chords and strumming patterns. The fifth staff shows a piano part with chords and a guitar part with chords and strumming patterns, ending with 'N.C.' (No Change).

Chord progressions shown in the score:

- Top staff: A<sup>b</sup>maj<sup>9</sup>, Gm<sup>7</sup>, G<sup>b</sup>13, Fm<sup>11</sup>, B<sup>b</sup>13(#9), B<sup>b</sup>7(b13), E<sup>b</sup>9
- Second staff: A<sup>b</sup>maj<sup>9</sup>, Gm<sup>7</sup>, G<sup>b</sup>13, Fm<sup>11</sup>, B<sup>b</sup>13(#9), B<sup>b</sup>7(b13), E<sup>b</sup>9
- Third staff: A<sup>b</sup>maj<sup>9</sup>, Gm<sup>7</sup>, G<sup>b</sup>13, Fm<sup>11</sup>, B<sup>b</sup>13(#9), B<sup>b</sup>7(b13), E<sup>b</sup>9
- Fourth staff: E<sup>b</sup>6, Cm<sup>7</sup>, Fm<sup>9</sup>, B<sup>b</sup>13, Gm<sup>7</sup>(b5), C<sup>b</sup>(b9), Fm<sup>9</sup>, B<sup>b</sup>13
- Fifth staff: B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>13, A<sup>b</sup>maj<sup>7</sup>, D<sup>b</sup>9, Gm<sup>7</sup>, C<sup>b</sup>, Fm<sup>7</sup>, B<sup>b</sup>13, E<sup>b</sup>

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Bbm<sup>7</sup>      Eb<sup>13</sup>      Abmaj<sup>9</sup>      Db<sup>13</sup>      Gm<sup>7</sup>      C<sup>7</sup>      Fm<sup>7</sup>      Bbm<sup>13</sup>      E<sup>b</sup>

Abmaj<sup>7</sup>      Db<sup>13</sup>      Gm<sup>7</sup>      C<sup>7(Bb13)</sup>

Fm<sup>11</sup>      Bb7(B9B13)      N.C.

Eb<sup>6</sup>      Cm<sup>7</sup>      Fm<sup>9</sup>      Bb<sup>13</sup>      Gm<sup>7(B5)</sup>      C<sup>7(B9)</sup>      Fm<sup>9</sup>      Bb<sup>13</sup>

Bbm<sup>7</sup>      Eb<sup>13</sup>      Abmaj<sup>7</sup>      Db<sup>7</sup>      Eb6/G      C<sup>7(B9B13)</sup>      Fm<sup>11</sup>      Bb<sup>13</sup>

Sheet music for Boogie Woogie piano, featuring five staves of musical notation with chords and tempos.

**Staff 1:**

- Chords: E<sup>b</sup>maj<sup>7</sup>/G, C<sup>7</sup>, Fm<sup>9</sup>, B<sup>b7</sup>, Gm<sup>7</sup>, G<sup>b7</sup>, Fm<sup>7</sup>, E<sup>7</sup>.
- Tempo: 30, 38, 36, 36, 36, 28, 36, 28.

**Staff 2:**

- Chords: E<sup>b6</sup>, A<sup>b</sup>maj<sup>9</sup>, D<sup>b13</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b13</sup>, E<sup>b</sup>.
- Tempo: 48, 46, 46, 36, 36, 36, 36, 36.

**Staff 3:**

- Chords: G, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>11</sup>, B<sup>b</sup>, D<sup>11</sup>, G<sup>b6</sup>.
- Tempo: 56, 56, 56, 66, 56, 56, 56.

**Staff 4:**

- Chords: B<sup>b</sup>, Cm<sup>7</sup>, F<sup>b13</sup>, B<sup>b</sup>, B<sup>b/A<sup>b</sup></sup>, Gm<sup>7</sup>, Fm<sup>7</sup>, E<sup>7</sup>.
- Tempo: 36, 36, 36, 36, 36, 36, 36, 36.

**Staff 5:**

- Chords: E<sup>b6</sup>, A<sup>b</sup>, F<sup>7/A</sup>, B<sup>b7</sup>, A<sup>b7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, A<sup>b/B<sup>b</sup></sup>.
- Tempo: 40, 40, 36, 36, 36, 36, 36, 36.

Chords labeled above the staves:

- E♭/G
- Adim
- A♭maj⁹
- Adim⁷
- E♭sus⁴/B♭
- G♭maj⁹/B♭
- B♭(b5)
- E♭⁹
- Cm⁹
- Fm⁹
- B♭⁹(b9)⁹
- Gm⁹(b5)
- C⁹(b9)
- Fm⁹
- B♭⁹(b9)⁹
- B♭m⁹
- A⁹
- A♭m⁹
- D⁹
- Gm⁹
- C⁹(b9)
- Fm⁹
- B♭⁹
- Gm⁹
- C⁹
- Fm⁹
- B♭⁹
- Gm⁹
- C⁹
- Fm⁹

B<sup>b</sup>m<sup>9</sup> 4f      E<sup>b</sup>13 x str      A<sup>b</sup>maj<sup>9</sup> 4f      D<sup>b</sup>13 4f      E<sup>b</sup>/B<sup>b</sup>      B<sup>b</sup>      E<sup>b</sup>

G      Em<sup>7</sup>      Am<sup>7</sup>      D<sup>11</sup> 4f      G<sup>b</sup>      E<sup>7</sup>      2<sup>xx</sup>

A<sup>7</sup>      D<sup>7</sup>      B<sup>b</sup>maj<sup>7</sup>      Cm<sup>7</sup> 3f      F13(b9)

B<sup>b</sup>      B<sup>b</sup>/A<sup>b</sup> 3f      N.C.      E<sup>b</sup>maj<sup>7</sup>      C7(#9)

Fm<sup>9</sup>      B<sup>b</sup>13      Gm<sup>7</sup> 3f      C7(#9)      Fm<sup>7</sup>      B<sup>b</sup>13

Bbm⁹ E⁹ A⁹maj⁹ D⁹ Gm⁷ C⁹ Fm⁷ B⁹

A⁹maj⁹ Gm⁷ G⁹ Fm⁹ B⁹⁹ B⁹⁹⁹ E⁹⁹

drum break

drum break

N.C. drums

# DO NOTHIN' TILL YOU HEAR FROM ME

Words by Bob Russell.  
Music by Duke Ellington.

Dirty lazy swing  $\frac{1}{4} = 100$ 

The musical score consists of two staves. The top staff is for the piano, showing chords and bass notes. The bottom staff is for the guitar, showing chords and strumming patterns. The score includes lyrics and measure numbers (36, 37, 38). Chords shown include Bb13, Gb7(b13), F9, D7(b9), G13, C, Gm7, C7, Em7(b5), Bb7, A7, and Emaj7. The lyrics are:

Do no - thing till you hear from me  
what is said  
pay no at - ten - tion to  
Why peo - ple tear the seam of an - y - one's dream

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Dm<sup>7</sup>      G<sup>7</sup>      C      B<sup>b7</sup>      A<sup>7</sup>      A<sup>11</sup>      G<sup>7</sup>  
 is o - ver my head      Do no - thing till you hear from  
 C      Gm<sup>7</sup>      C      Fmaj<sup>7</sup>      Fm<sup>6</sup>  
 me      at least con - si - der      our ro - mance  
 B<sup>bb7</sup>      Em<sup>7(b5)</sup>      A<sup>7(b9)</sup>  
 if you should take the words of o - thers you've heard  
 D<sup>9</sup>      G<sup>7(b9b13)</sup>      C      C/E      F      F#m<sup>7b5</sup>      G<sup>7(b5)</sup>      A<sup>9(4b)</sup>  
 I have - n't a chance

True I've been seen with some-one new that does - n't mean that  
  
 I've been un - true Though we're a - part the words in my heart re -  
  
 -veal how I feel a - bout you some kiss may cloud my me - mo - ry  
  
 and o - ther arms may hold a thrill but please do no - thing till you

*To Coda ♪*

Em<sup>7(b5)</sup>      A<sup>7(b9b13)</sup>      D<sup>9(b13)</sup>      G<sup>10</sup>      G<sup>10(b9)</sup>      C<sup>6</sup>      A<sup>10(b9)</sup>      Fmaj<sup>7/G</sup>      G<sup>7(b9b13)</sup>

hear it from me—      or you nev - er will

C      Gm<sup>7</sup>      C<sup>7</sup>      Fmaj<sup>7</sup>      B<sup>7</sup>

Em<sup>7(b5)</sup>      A<sup>7</sup>      Dm<sup>7</sup>      G<sup>10</sup>      C      A<sup>7</sup>      Dm<sup>7</sup>      G<sup>10</sup>

C      Gm<sup>7</sup>      C<sup>7</sup>      Fmaj<sup>7</sup>      B<sup>7</sup>

Em<sup>7(b5)</sup>      A<sup>7</sup>      Dm<sup>7</sup>      G<sup>10(b13)</sup>      C      F<sup>7</sup>      C      Cdim      Dm<sup>7</sup>      Cdim      C      A<sup>7(b5)</sup>

*D.S. al Coda*

*Coda*

D<sup>13</sup> G<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup> Dm<sup>9</sup>

or you nev - er will

G<sup>13</sup> Em<sup>7(b5)</sup> A<sup>7</sup> D<sup>7</sup>

3 3 3 3

G<sup>7</sup> Em<sup>7(b5)</sup> Edim/A A<sup>7</sup>

3 3 3 3

Do no - thing till you

Dm<sup>9</sup> C/E Fmaj<sup>7</sup> E<sup>#</sup>m<sup>7(b5)</sup> Fmaj<sup>7/G</sup> C<sup>9(#11)</sup>

N.C. rit.

hear it from me and you nev - er will.

R.H.

# CRAZY

Words & Music by Willie Nelson.

Gently  $\downarrow = 67$

The sheet music consists of three staves of musical notation. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes a guitar chord chart above the staff with chords Bm<sup>7</sup>, E<sup>7(9)</sup>, Am<sup>9</sup>, D<sup>13(59)</sup>, Bm<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, and E<sup>7(9)</sup>. The middle staff shows a bass clef and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The lyrics "Cra - zy, I'm cra - zy for feel-ing so lone - ly, I'm cra - zy, cra - zy for feel - ing," are written below the middle staff. The music concludes with a final staff showing a bass clef and a 4/4 time signature.

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Bm<sup>7</sup>      B<sup>b9</sup>      Am<sup>7</sup>      D13(b9)      Gadd<sup>9</sup>      F<sup>7</sup>  
 so blue...      I knew      you  
 E<sup>b</sup>      Am<sup>7</sup>      E<sup>7</sup>      Am<sup>7</sup> E<sup>7/A</sup> Am<sup>7</sup>  
 loved me      as      long      as you want - ed,      and  
 D<sup>7</sup>      G<sup>#dim7</sup>      Am<sup>7</sup>      D<sup>b9</sup>      Gadd<sup>9</sup>      E<sup>b9</sup>  
 then some - day      you'd leave me      for some - bo-dy new.  
 Dm<sup>7</sup>      D<sup>b9</sup>      Cmaj<sup>9</sup>      G<sup>7#5</sup>      Cmaj<sup>9</sup>      C<sup>#dim7</sup>  
 Wor - ry,      why do I      let my - self

G/D

G F#13 G10 G#13 A13

wor - ry. Won-d'ring

D7 Am7 D13(b9)

what in the world did I do.

G6 F7 E7 Am7 Bdim7

Cmaj7 Bm7 Am7 G7dim7

I'm cra - zy for try - ing, and cra - zy for cry - ing, and I'm

Sheet music for "Crazy for You" featuring vocal and guitar parts. The vocal part includes lyrics: "cra - zy for lov - ing you." The guitar parts show chords and strumming patterns. The vocal part starts with Am<sup>7</sup>, followed by D<sup>7(b9)</sup> 4r, Gadd9, Am<sup>7</sup>, and D<sup>7(59b13)</sup> 4r. The guitar parts include chords for Gmaj<sup>7</sup>, F<sup>9</sup>, E<sup>6</sup>, E<sup>7</sup>, Am<sup>7</sup>, Bdim<sup>7</sup>, Am<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Am<sup>(#9)</sup>, D<sup>7</sup>, C<sup>9</sup>, Bm<sup>7</sup>, B<sup>b7</sup>, Am<sup>9</sup>, D<sup>7(59b13)</sup> 4r, Gmaj<sup>7</sup>, and F<sup>9</sup>. The vocal part ends with a "Guitar Solo" section.

E<sup>7</sup>  
 Am<sup>7</sup>  
 E<sup>7</sup>  
 Am<sup>9</sup>  
  
 D<sup>13</sup>  
 G<sup>#dim7</sup>  
 Am<sup>7</sup>  
 D7(5913)  
 Gmaj<sup>7</sup>  
 Db/E<sup>b</sup>  
  
 Dm<sup>9</sup>  
 D13(59)  
 Cmaj<sup>9</sup>  
 G<sup>13</sup>  
 Cmaj<sup>9</sup>  
 C<sup>#dim7</sup>  
  
 Wor - ry,  
 why do I let my-self  
  
 G/D  
 G  
 F<sup>#13</sup>  
 G<sup>13</sup>  
 G<sup>13</sup>  
 A<sup>13</sup>  
  
 wor - ry,  
 Won-d'ring

D<sup>7</sup>  
what in the world did I do.

B<sup>b</sup>m<sup>7</sup>  
E<sup>b13(b9)</sup>

A<sup>b6</sup>  
G<sup>b7</sup>  
F<sup>7</sup>  
Cra - zy for think - ing that my love could hold you.

B<sup>b</sup>m<sup>7</sup>  
F<sup>7</sup>  
B<sup>b</sup>m<sup>7</sup>  
D<sup>b</sup>maj<sup>7</sup>  
Cm<sup>7</sup>  
B<sup>b</sup>m<sup>7</sup>  
Adim<sup>7</sup>  
rall.  
I'm cra - zy for try - ing, and era - zy for cry - ing, and I'm

B<sup>b</sup>m<sup>7</sup>  
E<sup>b13(b9)</sup>  
D<sup>b</sup>maj<sup>7</sup>  
Cm<sup>7</sup>  
C<sup>b</sup>13  
B<sup>b</sup>m<sup>7</sup>  
A<sup>b</sup>  
Ab<sup>b</sup>maj<sup>7</sup>  
Guitar ↗  
era - zy for lov - ing you.

## 'DEED I DO

Words &amp; Music by Fred Rose &amp; Walter Hirsch.

Easy Swing  $\downarrow = 138$

Bdim<sup>7</sup>      D⁹  
F/C

Edim<sup>7</sup>      D⁹  
Gm⁹

B⁹maj⁷ Am⁹ A⁹dim Gm⁹ G⁹maj⁹(B⁹)  
N.C.

F⁶      F⁹  
B⁹maj⁷      B⁹m⁹

Do I want you, oh my do I, hon-

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A<sup>7(b9)</sup> 2r D<sup>7(b9/b13)</sup> 4r Gm<sup>7</sup> C<sup>7(b9)</sup> A<sup>13</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>13</sup>

- ey, in - deed I do.

F<sup>6</sup> F<sup>7</sup> F<sup>7(b13)</sup> B<sup>bmaj7</sup> B<sup>bmaj7</sup>

Do I need you, oh my do I, hon - ey.

A<sup>13</sup> 5r D<sup>7(b9)</sup> 4r Gm<sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> F<sup>13</sup>

in - deed I do.

I'm glad that I'm the one who found you.

D7(b9) 4r

Mm, that's why I'm al - ways hang- ing round you...

G13 3r

C13 3r

F6

F7

F7(b13)

Bbmaj7

Bbm7

Do I love you,, oh my do I hon-

To Coda Θ

A7(#9) 2r

D7(#9b13) 4r

Gm9 3r

C7(b13) 3r

F6

D7

Gm7 3r

C13 3r

- ey, 'deed I do.

F6

F7(#9)

Bbmaj7

Bbm7

A7(#9) 2r

F7(#9) 3r

Bbmaj7

Bbm7

A7      D7      G7      C7      A7      D7      G7      C13

F13      F7(59)      Bb<sup>maj</sup>7      Bb<sup>m9</sup>      E7(59)

Am<sup>9</sup>      D7(59)      Gm<sup>9</sup>      C13      F<sup>64</sup>      E7      F7(59)      F7(59)

Bb<sup>maj</sup>9      A7      Dm<sup>6</sup>      D<sup>#</sup>dim<sup>7</sup>      Edim<sup>7</sup>

*Guitar solo*

D<sup>9</sup>      D<sup>9(b11)</sup>      D<sup>9</sup> D<sup>8(9b11)</sup> D<sup>9</sup>      G<sup>9</sup>      C<sup>13</sup>

D.S. al Coda

Am<sup>7</sup>      D<sup>7(9b11)</sup> 4fr      Gm<sup>7</sup>      C<sup>13</sup> 3fr      F<sup>9</sup>      Dm<sup>7</sup>      D<sup>9b11</sup> 4fr      Cm<sup>7</sup>      F<sup>7(9b11)</sup>

*D.S. al Coda*

Gm<sup>7</sup>      C<sup>13</sup> 3fr      Am<sup>7(5)</sup> 4fr      D<sup>7</sup> 5fr      Gm<sup>9</sup> 3fr

deed\_ 1 do.      Hon - ey,

C<sup>13</sup> 3f      Am<sup>7</sup>      D      G<sup>9</sup>  
 'deed... I do. Hon - ey, 'deed.  
 C<sup>13</sup> 3f      Am<sup>7(b5)</sup>      D<sup>7</sup>      Bdim<sup>7</sup>  
 — I do.  
 D<sup>b7</sup>      Fdim<sup>7</sup>      D<sup>7</sup>      Gm<sup>11</sup>  
 C<sup>13</sup> 3f      F/C      B<sup>b</sup>maj<sup>7</sup>      Am<sup>7</sup> A<sup>b</sup>dim      Gm<sup>7</sup> G<sup>b</sup>maj<sup>13(5#D)</sup>  
 N.C.  
 C<sup>13</sup> 3f      F/C      B<sup>b</sup>maj<sup>7</sup>      Am<sup>7</sup> A<sup>b</sup>dim      Gm<sup>7</sup> G<sup>b</sup>maj<sup>13(5#D)</sup>  
 N.C.

# I'M JUST A LUCKY SO AND SO

Words & Music by Mack David & Duke Ellington.

Grimy Slow Blues  $\frac{1}{= 68}$

The sheet music consists of two staves. The top staff is for the piano, showing chords and bass notes. The bottom staff is for the guitar, with chord boxes above the strings. The music is in 4/4 time. The piano part includes measures with 3-note chords and bass notes. The guitar part shows various chords and bass lines. The lyrics are written below the piano staff.

**Piano Chords:**

- C<sup>7</sup>
- F/C
- C<sup>7</sup>
- F<sup>7</sup>
- B<sup>b7</sup>/F
- F<sup>7</sup>
- F<sup>#dim</sup>
- C/E
- B<sup>b7</sup>D
- Am<sup>7</sup>
- E<sup>b7</sup>(<sup>b9</sup>)
- D<sup>b7</sup>(<sup>b9</sup>)
- A<sup>b7</sup>
- G<sup>7sus4</sup>
- F<sup>7/G</sup>
- C<sup>7</sup>
- F<sup>9</sup>
- C<sup>7</sup>
- Am<sup>7</sup>
- A<sup>b7</sup>dim

**Guitar Chords:**

- Gm<sup>7</sup>
- C<sup>7</sup>
- F
- E<sup>7</sup>
- A<sup>7</sup>aug
- D<sup>7</sup>
- Fmaj<sup>7/G</sup>
- G<sup>13(b9)</sup>

**Lyrics:**

When I walk down the street... seems ev - ry - one I meet... gives me a friend - ly hel -  
lo... I guess I'm... just a luck - y so...

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Em<sup>7(b5)</sup>                    A<sup>7</sup>                    D<sup>7</sup>                    Gsus<sup>4</sup>

— and so —

C<sup>7</sup>                            F<sup>7</sup>

The birds in ev'ry tree all sing so mer - ri - ly

C<sup>7</sup>                            Am<sup>9</sup>                    A<sup>7(b5)</sup>                    Gm<sup>7</sup>                    C<sup>7</sup>

they sing wher - ev - er I go

F<sup>9</sup>                            Em<sup>7(b5)</sup>                    Aaug                    D<sup>7</sup>                    Fmaj7/G                    G<sup>13</sup>

I guess I'm just a luck - ky so - o - o

C  
 F  
 F<sup>#dim</sup>  
 C  
 — and so  
 Well if you should ask me the a - mount in my bank ac-count  
 I must con - fess that I'm slip - pin'  
 But that don't bo - ther me 'cause  
 con - fi - dent - i - al - ly I've got a dream  
 that's— a pip - pin'—

C<sup>7</sup> F<sup>7</sup> F<sup>7(b9)</sup>  
 And when my day is through... each night I hurry to  
 C<sup>7</sup> Am<sup>7</sup> A<sup>b7</sup>m<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup> F<sup>7</sup> E<sup>7(#9)</sup> A<sup>7(b15)</sup>  
 To Coda φ

a love that's faith- ful I know.  
 D<sup>7</sup> Fmaj7/G G<sup>13</sup> C<sup>7</sup> F F#dim G<sup>13</sup> G<sup>b7</sup>dim<sup>7</sup>/G G<sup>9</sup>  
 I guess I'm just a luck - y so a - a - a -and so.

C<sup>7(#9)</sup> C<sup>13</sup> F<sup>7</sup> C<sup>7</sup>

Musical notation for a piano solo, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various chords and measures, with specific chords highlighted above the staff. The chords include:

- Gm<sup>7</sup>
- C<sup>7(2b13)</sup>
- F<sup>9</sup>
- D<sup>7</sup>
- G<sup>13</sup>
- C<sup>9</sup>
- E<sup>7(59)</sup>
- E<sup>9</sup>
- A<sup>7(b3)</sup>
- D<sup>7(49)</sup>
- Fmaj<sup>7/G</sup>
- G<sup>7(b13)</sup>
- C<sup>7</sup>
- F<sup>7</sup>
- A<sup>m7</sup>
- A<sup>b7m7</sup>
- Gm<sup>7</sup>
- S<sup>9a</sup>
- C<sup>9</sup>
- (8) F<sup>9</sup>
- E<sup>7(29)</sup>
- A<sup>7(b3)</sup>
- D<sup>9</sup>
- Fmaj<sup>7/G</sup>

The notation also features various performance markings such as "3" over groups of notes and "str" (string) over certain chords.

*C<sup>7</sup>B<sub>9</sub>*

*F* *F<sup>2</sup>dim* *C/G* *Cdim/G* *Dm/G* *Cdim/G* *C<sup>7</sup>*

*D.S. al Coda*

*Coda*

*F<sup>2</sup>* *Em<sup>7</sup>* *A<sup>7</sup>* *D* *Fmaj<sup>7</sup>/G* *G13*

I guess I'm just a lucky just a lucky

*Em<sup>7(b5)</sup>* *A<sup>7</sup>* *D<sup>7</sup>* *Em* *Fm* *D<sup>7/F#</sup>*

so o - o - o and so I guess I'm

*molto rit.*

*G<sup>5</sup>* *C* *C<sup>7</sup>* *F* *F<sup>2</sup>dim* *G<sup>5</sup>* *D<sup>b13</sup>* *C<sup>7</sup>*

just a lucky so and so

# I LOVE BEING HERE WITH YOU

Words & Music by Peggy Lee & Bill Schluger.

Medium Shuffle  $\text{♩} = 135$

The musical score consists of three staves. The top staff is for the Sax solo, starting with a B♭m⁹ chord. The middle staff is for the Piano (labeled 'Sax solo' below it), and the bottom staff is for the Bass. The score includes various chords and performance instructions like '3', 'sf', and dynamics like 'ff'. The vocal line begins in the middle section with lyrics like 'Edim', 'A13(b9)', and 'I love the'.

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B<sup>b</sup>13      B<sup>b</sup>13      B<sup>b</sup>13      E<sup>b</sup>13  
East, I love the West, North and South they're both  
A<sup>b</sup>11 3  
the best. But I on - ly love to go there as a guest, 'cause I love.  
Cm<sup>b</sup>7 F<sup>b</sup>7(b13) Dm<sup>b</sup>7 G<sup>b</sup>7 Cm<sup>b</sup>7 F<sup>b</sup>7(b13) B<sup>b</sup>13 B<sup>b</sup>13 B<sup>b</sup>13  
— be-ing here\_ with you. I love the sea I love\_ the shore, I love\_—  
E<sup>b</sup>13 Ab<sup>b</sup>11 B<sup>b</sup>13 A<sup>b</sup>13 A<sup>b</sup>13  
— the rocks\_ and what\_ is more, you and they nev - er

G<sup>7(b13)</sup>  
x x 3r

Cm<sup>9</sup>

F<sup>7(b13)</sup>

B<sup>b13</sup>

be a bore 'cause I love be - ing here with you. Sing-

Am<sup>11</sup>  
x x 3r

D<sup>7(9b13)</sup>  
x x 4r

G<sup>13</sup>  
x x 3r

- ing in the sho - wer, laugh - ing by the hour, life is such a breez -  
(& see block lyric)

C<sup>13</sup>  
x x 3r

- y game, I love all kinds of wea - ther as long as we're to - ge - ther,

F<sup>7sus4</sup>

F<sup>7(b13)</sup>

B<sup>b13</sup> B<sup>13</sup>

oh I love to hear you say my name. I love good wine

50

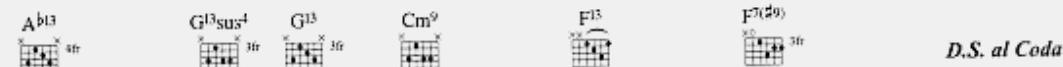
B<sup>b13</sup>  
 fine cui - sine,  
 can - dile - light, I love the scene... But ba -  
 B<sup>b13</sup> 6r A<sup>b13</sup> 5r A<sup>b13</sup> 4r G<sup>7(b13)</sup> 3r Cm<sup>9</sup> F<sup>7(b13)</sup> To Coda ♪  
 - by if you know just what I mean, 1 love be - ing here with  
 B<sup>b7</sup> F<sup>7(#9)</sup> B<sup>b13</sup> B<sup>13</sup> B<sup>b13</sup>  
 you. Sax solo  
 E<sup>b13</sup> 5r A<sup>b11</sup> 4r B<sup>b13</sup> 6r A<sup>b13</sup> 5r A<sup>b13</sup> 4r

&lt;img alt="A page of musical notation for a piano or keyboard, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in 4/4 time and includes various chords and notes. Chords are labeled above the staff with their names and inversions, such as G7(b13), Cm9, F7(b13), Bb7/D, G7(b9), Cm7, F7(b9b13), Bb13, B13, Bb13, Ebb13, Ab13, Bb13, A13, Ab13, G7(b13), Cm9, F13, and Bb13. Measure numbers 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 988, 989, 989, 990, 991, 992, 993, 994, 994, 995, 996, 996, 997, 998, 999, 999, 1000, 1000, 1001, 1001, 1002, 1002, 1003, 1003, 1004, 1004, 1005, 1005, 1006, 1006, 1007, 1007, 1008, 1008, 1009, 1009, 1010, 1010, 1011, 1011, 1012, 1012, 1013, 1013, 1014, 1014, 1015, 1015, 1016, 1016, 1017, 1017, 1018, 1018, 1019, 1019, 1020, 1020, 1021, 1021, 1022, 1022, 1023, 1023, 1024, 1024, 1025, 1025, 1026, 1026, 1027, 1027, 1028, 1028, 1029, 1029, 1030, 1030, 1031, 1031, 1032, 1032, 1033, 1033, 1034, 1034, 1035, 1035, 1036, 1036, 1037, 1037, 1038, 1038, 1039, 1039, 1040, 1040, 1041, 1041, 1042, 1042, 1043, 1043, 1044, 1044, 1045, 1045, 1046, 1046, 1047, 1047, 1048, 1048, 1049, 1049, 1050, 1050, 1051, 1051, 1052, 1052, 1053, 1053, 1054, 1054, 1055, 1055, 1056, 1056, 1057, 1057, 1058, 1058, 1059, 1059, 1060, 1060, 1061, 1061, 1062, 1062, 1063, 1063, 1064, 1064, 1065, 1065, 1066, 1066, 1067, 1067, 1068, 1068, 1069, 1069, 1070, 1070, 1071, 1071, 1072, 1072, 1073, 1073, 1074, 1074, 1075, 1075, 1076, 1076, 1077, 1077, 1078, 1078, 1079, 1079, 1080, 1080, 1081, 1081, 1082, 1082, 1083, 1083, 1084, 1084, 1085, 1085, 1086, 1086, 1087, 1087, 1088, 1088, 1089, 1089, 1090, 1090, 1091, 1091, 1092, 1092, 1093, 1093, 1094, 1094, 1095, 1095, 1096, 1096, 1097, 1097, 1098, 1098, 1099, 1099, 1100, 1100, 1101, 1101, 1102, 1102, 1103, 1103, 1104, 1104, 1105, 1105, 1106, 1106, 1107, 1107, 1108, 1108, 1109, 1109, 1110, 1110, 1111, 1111, 1112, 1112, 1113, 1113, 1114, 1114, 1115, 1115, 1116, 1116, 1117, 1117, 1118, 1118, 1119, 1119, 1120, 1120, 1121, 1121, 1122, 1122, 1123, 1123, 1124, 1124, 1125, 1125, 1126, 1126, 1127, 1127, 1128, 1128, 1129, 1129, 1130, 1130, 1131, 1131, 1132, 1132, 1133, 1133, 1134, 1134, 1135, 1135, 1136, 1136, 1137, 1137, 1138, 1138, 1139, 1139, 1140, 1140, 1141, 1141, 1142, 1142, 1143, 1143, 1144, 1144, 1145, 1145, 1146, 1146, 1147, 1147, 1148, 1148, 1149, 1149, 1150, 1150, 1151, 1151, 1152, 1152, 1153, 1153, 1154, 1154, 1155, 1155, 1156, 1156, 1157, 1157, 1158, 1158, 1159, 1159, 1160, 1160, 1161, 1161, 1162, 1162, 1163, 1163, 1164, 1164, 1165, 1165, 1166, 1166, 1167, 1167, 1168, 1168, 1169, 1169, 1170, 1170, 1171, 1171, 1172, 1172, 1173, 1173, 1174, 1174, 1175, 1175, 1176, 1176, 1177, 1177, 1178, 1178, 1179, 1179, 1180, 1180, 1181, 1181, 1182, 1182, 1183, 1183, 1184, 1184, 1185, 1185, 1186, 1186, 1187, 1187, 1188, 1188, 1189, 1189, 1190, 1190, 1191, 1191, 1192, 1192, 1193, 1193, 1194, 1194, 1195, 1195, 1196, 1196, 1197, 1197, 1198, 1198, 1199, 1199, 1200, 1200, 1201, 1201, 1202, 1202, 1203, 1203, 1204, 1204, 1205, 1205, 1206, 1206, 1207, 1207, 1208, 1208, 1209, 1209, 1210, 1210, 1211, 1211, 1212, 1212, 1213, 1213, 1214, 1214, 1215, 1215, 1216, 1216, 1217, 1217, 1218, 1218, 1219, 1219, 1220, 1220, 1221, 1221, 1222, 1222, 1223, 1223, 1224, 1224, 1225, 1225, 1226, 1226, 1227, 1227, 1228, 1228, 1229, 1229, 1230, 1230, 1231, 1231, 1232, 1232, 1233, 1233, 1234, 1234, 1235, 1235, 1236, 1236, 1237, 1237, 1238, 1238, 1239, 1239, 1240, 1240, 1241, 1241, 1242, 1242, 1243, 1243, 1244, 1244, 1245, 1245, 1246, 1246, 1247, 1247, 1248, 1248, 1249, 1249, 1250, 1250, 1251, 1251, 1252, 1252, 1253, 1253, 1254, 1254, 1255, 1255, 1256, 1256, 1257, 1257, 1258, 1258, 1259, 1259, 1260, 1260, 1261, 1261, 1262, 1262, 1263, 1263, 1264, 1264, 1265, 1265, 1266, 1266, 1267, 1267, 1268, 1268, 1269, 1269, 1270, 1270, 1271, 1271, 1272, 1272, 1273, 1273, 1274, 1274, 1275, 1275, 1276, 1276, 1277, 1277, 1278, 1278, 1279, 1279, 1280, 1280, 1281, 1281, 1282, 1282, 1283, 1283, 1284, 1284, 1285, 1285, 1286, 1286, 1287, 1287, 1288, 1288, 1289, 1289, 1290, 1290, 1291, 1291, 1292, 1292, 1293, 1293, 1294, 1294, 1295, 1295, 1296, 1296, 1297, 1297, 1298, 1298, 1299, 1299, 1300, 1300, 1301, 1301, 1302, 1302, 1303, 1303, 1304, 1304, 1305, 1305, 1306, 1306, 1307, 1307, 1308, 1308, 1309, 1309, 1310, 1310, 1311, 1311, 1312, 1312, 1313, 1313, 1314, 1314, 1315, 1315, 1316, 1316, 1317, 1317, 1318, 1318, 1319, 1319, 1320, 1320, 1321, 1321, 1322, 1322, 1323, 1323, 1324, 1324, 1325, 1325, 1326, 1326, 1327, 1327, 1328, 1328, 1329, 1329, 1330, 1330, 1331, 1331, 1332, 1332, 1333, 1333, 1334, 1334, 1335, 1335, 1336, 1336, 1337, 1337, 1338, 1338, 1339, 1339, 1340, 1340, 1341, 1341, 1342, 1342, 1343, 1343, 1344, 1344, 1345, 1345, 1346, 1346, 1347, 1347, 1348, 1348, 1349, 1349, 1350, 1350, 1351, 1351, 1352, 1352, 1353, 1353, 1354, 1354, 1355, 1355, 1356, 1356, 1357, 1357, 1358, 1358, 1359, 1359, 1360, 1360, 1361, 1361, 1362, 1362, 1363, 1363, 1364, 1364, 1365, 1365, 1366, 1366, 1367, 1367, 1368, 1368, 1369, 1369, 1370, 1370, 1371, 1371, 1372, 1372, 1373, 1373, 1374, 1374, 1375, 1375, 1376, 1376, 1377, 1377, 1378, 1378, 1379, 1379, 1380, 1380, 1381, 1381, 1382, 1382, 1383, 1383, 1384, 1384, 1385, 1385, 1386, 1386, 1387, 1387, 1388, 1388, 1389, 1389, 1390, 1390, 1391, 1391, 1392, 1392, 1393, 1393, 1394, 1394, 1395, 1395, 1396, 1396, 1397, 1397, 1398, 1398, 1399, 1399, 1400, 1400, 1401, 1401, 1402, 1402, 1403, 1403, 1404, 1404, 1405, 1405, 1406, 1406, 1407, 1407, 1408, 1408, 1409, 1409, 1410, 1410, 1411, 1411, 1412, 1412, 1413, 1413, 1414, 1414, 1415, 1415, 1416, 1416, 1417, 1417, 1418, 1418, 1419, 1419, 1420, 1420, 1421, 1421, 1422, 1422, 1423, 1423, 1424, 1424, 1425, 1425, 1426, 1426, 1427, 1427, 1428, 1428, 1429, 1429, 1430, 1430, 1431, 1431, 1432, 1432, 1433, 1433, 1434, 1434, 1435, 1435, 1436, 1436, 1437, 1437, 1438, 1438, 1439, 1439, 1440, 1440, 1441, 1441, 1442, 1442, 1443, 1443, 1444, 1444, 1445, 1445, 1446, 1446, 1447, 1447, 1448, 1448, 1449, 1449, 1450, 1450, 1451, 1451, 1452, 1452, 1453, 1453, 1454, 1454, 1455, 1455, 1456, 1456, 1457, 1457, 1458, 1458, 1459, 1459, 1460, 1460, 1461, 1461, 1462, 1462, 1463, 1463, 1464, 1464, 1465, 1465, 1466, 1466, 1467, 1467, 1468, 1468, 1469, 1469, 1470, 1470, 1471, 1471, 1472, 1472, 1473, 1473, 1474, 1474, 1475, 1475, 1476, 1476, 1477, 1477, 1478, 1478, 1479, 1479, 1480, 1480, 1481, 1481, 1482, 1482, 1483, 1483, 1484, 1484, 1485, 1485, 1486, 1486, 1487, 1487, 1488, 1488, 1489, 1489, 1490, 1490, 1491, 1491, 1492, 1492, 1493, 1493, 1494, 1494, 1495, 1495, 1496, 1496, 1497, 1497, 1498, 1498, 1499, 1499, 1500, 1500, 150

The musical score consists of two staves of music for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat (B-flat). The music is divided into measures by vertical bar lines. Above each measure, there is a small diagram of a piano keyboard showing which keys are being played. Above these diagrams, specific chords are labeled with their names and voicings, such as Am11, D7(59), G13, D7(59), G13, Gm9, C9, F7sus4, F7(59b13), Bb9, Bbm6, Eb13, Ab13, A13, Bb13, A13, A13, and Ab13. Fingerings are indicated by numbers (e.g., 1, 2, 3, 4, 5) placed above certain notes or groups of notes. Measure numbers 53 and 54 are visible at the bottom of the page.

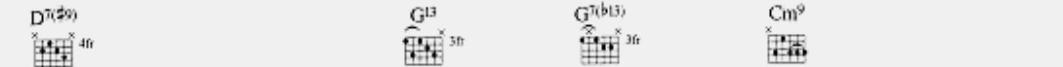
The musical score consists of four staves of blues piano notation. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a bass clef. The notation includes various chords such as G<sup>7(b13)</sup>, Cm<sup>7</sup>, F<sup>13</sup>, F<sup>7(b13)</sup>, B<sup>7(13)</sup>, B<sup>13</sup>, B<sup>7(13)</sup>, E<sup>13</sup>, E<sup>7(13)</sup>, E<sup>7(49)</sup>, A<sup>7(13)</sup>, A<sup>13</sup>, B<sup>7(13)</sup>, A<sup>13</sup>, A<sup>7(13)sus4</sup>, A<sup>7(13)</sup>, G<sup>7sus4</sup>, G<sup>13</sup>, Cm<sup>9</sup>, F<sup>13(59)</sup>, B<sup>7(13)</sup>, G<sup>7(b13)</sup>, Cm<sup>9</sup>, F<sup>13</sup>, B<sup>7(13)</sup>, B<sup>13</sup>, B<sup>7(13)</sup>, and E<sup>13</sup>. Fingerings are indicated above the notes, such as '3r' and '5r'. The music is divided into measures by vertical bar lines.

E<sup>b</sup>I<sup>3</sup>      E<sup>b</sup>I<sup>(29)</sup>      A<sup>b</sup>I<sup>3</sup>      A<sup>I</sup><sup>3</sup>      B<sup>b</sup>I<sup>3</sup>      A<sup>I</sup><sup>7sus4</sup>      A<sup>I</sup><sup>3</sup>      A<sup>I</sup><sup>7sus4</sup>  


A<sup>b</sup>I<sup>3</sup>      G<sup>I</sup><sup>3sus4</sup>      G<sup>I</sup><sup>3</sup>      Cm<sup>9</sup>      F<sup>I</sup><sup>3</sup>      F<sup>I</sup><sup>(29)</sup>      D.S. al Coda  


Φ Coda      A<sup>b</sup>I<sup>3</sup>      G<sup>I</sup><sup>3</sup>      G<sup>I(bI3)</sup>      Cm<sup>9</sup>      F<sup>I</sup><sup>3</sup>  


you.      Sax solo  


D<sup>I</sup><sup>(29)</sup>      G<sup>I</sup><sup>3</sup>      G<sup>I(bI3)</sup>      Cm<sup>9</sup>  




55

Dm<sup>7</sup> E<sup>♭</sup>maj<sup>7</sup> Edim      N.C.

A<sup>b13</sup>      D<sup>b9</sup>      F<sup>13</sup>      B<sup>b13</sup>

I love be - ing here\_ with you.—

I love Ella's singing, Basie's band is swinging,  
 'Cause they're something else you know.  
 They know how to play it, they know how to say it,  
 They just wind it up and let it go.

Oh, Cury Grant and Chet Baker,  
 Oh, their charm just takes me over here,  
 Don't get me wrong, how do you say  
 I love being here with you.

# IS YOU IS OR IS YOU AIN'T MY BABY?

Words & Music by Billy Austin & Louis Jordan.

Medium Swing  $\downarrow = 116$

Chords and dynamics shown in the score:

- Top staff: Gm<sup>9</sup> (36), N.C., E♭<sup>9</sup> (36), D⁹(♯⁹) (46), Gm<sup>9</sup> (36)
- Middle staff: N.C., Sax solo
- Bottom staff: E♭<sup>9</sup> (36), D⁹(♯⁹♭⁹) (46), Gm<sup>9</sup> (36)
- Piano staff: E♭<sup>9</sup> (36), D⁹(♯⁹♭⁹) (46), Gm<sup>9</sup> (36)

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N.C.

I got-a guy who's al -ways late, ev -'ry time we have a date, but I

love him, yes I love him.

Sax solo

I'm gon-na walk right up to his gate,

see if I can get it straight, 'cause I want... him,

oh yes I'm gon-na ask him.  
 (swung 8s)

Gm<sup>9</sup> Gm<sup>9/F</sup> E<sup>b</sup>maj<sup>9</sup> D<sup>7</sup> Gm<sup>7</sup> D<sup>b13</sup>

Is you is or is you ain't my ba - by.

C<sup>9</sup> F<sup>b13</sup> B<sup>b13</sup> F<sup>a(#9b13)</sup> B<sup>b13</sup> A<sup>d(#9)</sup> A<sup>d(b13)</sup> D<sup>a(#9b13)</sup>

Way you're act - ing late - ly makes me doubt.

Gm<sup>7</sup> Gm<sup>/F</sup> E<sup>b9(#10)</sup> D<sup>7(b9)</sup> Gm<sup>9</sup> D<sup>b13</sup>

You have al - ways been my ba - by, ba - by,

seems the flame in your heart has gone out. Well a  
 fellow is a creature who has always.  
 been strange, just when you think you're his, you know he's  
 gone and made a change. So is you is or

**Chords:**  
 Top Staff: C, B<sup>b3</sup>, B<sup>b3(b3)</sup>, B<sup>b3</sup>, B<sup>b3(b3)</sup>, B<sup>b3</sup>  
 Bottom Staff: B<sup>b3</sup>, Edim<sup>7</sup>, B<sup>b9</sup>  
 Middle Staff: A<sup>b</sup>maj<sup>7</sup>/B<sup>b</sup>, B<sup>b3(b9)</sup>, E<sup>b9</sup>, G<sup>b</sup>maj<sup>7</sup>/A<sup>b</sup>  
 Bottom Staff: Am<sup>b5</sup>, D<sup>b2(b3)</sup>, Gm<sup>7</sup>, Gm/F

E<sup>b9</sup> 5f  
 D<sup>7(29)</sup> 4f  
 Gm<sup>9</sup> 3f  
 D<sup>b13</sup> 4f

is— you ain't— my— ba - by,

C<sup>13</sup> 5f  
 F<sup>13</sup>  
 Dm<sup>7(b5)</sup> D<sup>7(29b13)</sup> Fm<sup>13(13)</sup> G<sup>13</sup> *To Coda ♪* 3f

has my— ba - by found some - bo - dy new... Or

C<sup>9</sup>  
 F<sup>13</sup>  
 B<sup>b7</sup>  
 Am<sup>7(b5)</sup> D<sup>7</sup>

is my ba - by still— my ba - by true.—

Gm<sup>9</sup> 3f  
 E<sup>b13</sup> 5f D<sup>7(29b13)</sup> 4f Gm<sup>9</sup> 3f D<sup>b13</sup> 4f

The sheet music consists of five staves of musical notation. The top staff is a treble clef staff with a basso continuo staff below it. The middle three staves are bass clef staves. The bottom two staves are bass clef staves. The music is in common time, with a key signature of one flat. The first staff begins with a C major chord. The second staff begins with an F# dominant 9th chord. The third staff begins with a Bb dominant 13th chord. The fourth staff begins with an E major 9th chord. The fifth staff begins with a G major 9th chord. The sixth staff begins with a D major 13th chord. The seventh staff begins with a C major chord. The eighth staff begins with a C major/F major chord. The ninth staff begins with an F# dominant 9th chord. The tenth staff begins with a Bb dominant 13th chord. The eleventh staff begins with an E major 9th chord. The twelfth staff begins with a Bb dominant 13th chord. The thirteenth staff begins with a C major chord. The fourteenth staff begins with a C major/F major chord. The fifteenth staff begins with an F# dominant 9th chord. The sixteenth staff begins with a Bb dominant 13th chord. The十七th staff begins with an E major 9th chord. The eighteen staff begins with a Bb dominant 13th chord. The nineteen staff begins with a C major chord. The twenty staff begins with a C major/F major chord. The twenty-one staff begins with an F# dominant 9th chord. The twenty-two staff begins with a Bb dominant 13th chord. The twenty-three staff begins with an E major 9th chord. The twenty-four staff begins with a Bb dominant 13th chord. The twenty-five staff begins with a C major chord. The twenty-six staff begins with a C major/F major chord. The twenty-seven staff begins with an F# dominant 9th chord. The twenty-eight staff begins with a Bb dominant 13th chord. The twenty-nine staff begins with an E major 9th chord. The thirty staff begins with a Bb dominant 13th chord. The thirty-one staff begins with a C major chord. The thirty-two staff begins with a C major/F major chord. The thirty-three staff begins with an F# dominant 9th chord. The thirty-four staff begins with a Bb dominant 13th chord. The thirty-five staff begins with an E major 9th chord. The thirty-six staff begins with a Bb dominant 13th chord. The thirty-seven staff begins with a C major chord. The thirty-eight staff begins with a C major/F major chord. The thirty-nine staff begins with an F# dominant 9th chord. The forty staff begins with a Bb dominant 13th chord. The forty-one staff begins with an E major 9th chord. The forty-two staff begins with a Bb dominant 13th chord. The forty-three staff begins with a C major chord. The forty-four staff begins with a C major/F major chord. The forty-five staff begins with an F# dominant 9th chord. The forty-six staff begins with a Bb dominant 13th chord. The forty-seven staff begins with an E major 9th chord. The forty-eight staff begins with a Bb dominant 13th chord. The forty-nine staff begins with a C major chord. The五十 staff begins with a C major/F major chord. The fifty-one staff begins with an F# dominant 9th chord. The fifty-two staff begins with a Bb dominant 13th chord. The fifty-three staff begins with an E major 9th chord. The fifty-four staff begins with a Bb dominant 13th chord. The fifty-five staff begins with a C major chord. The fifty-six staff begins with a C major/F major chord. The fifty-seven staff begins with an F# dominant 9th chord. The fifty-eight staff begins with a Bb dominant 13th chord. The fifty-nine staff begins with an E major 9th chord. The六十 staff begins with a Bb dominant 13th chord. The六十-one staff begins with a C major chord. The六十-two staff begins with a C major/F major chord. The六十-three staff begins with an F# dominant 9th chord. The六十-four staff begins with a Bb dominant 13th chord. The六十-five staff begins with an E major 9th chord. The六十-six staff begins with a Bb dominant 13th chord. The六十-seven staff begins with a C major chord. The六十-eight staff begins with a C major/F major chord. The六十-nine staff begins with an F# dominant 9th chord. The七十 staff begins with a Bb dominant 13th chord. The七十-one staff begins with an E major 9th chord. The七十-two staff begins with a Bb dominant 13th chord. The七十-three staff begins with a C major chord. The七十-four staff begins with a C major/F major chord. The七十-five staff begins with an F# dominant 9th chord. The七十-six staff begins with a Bb dominant 13th chord. The七十-seven staff begins with an E major 9th chord. The七十-eight staff begins with a Bb dominant 13th chord. The七十-nine staff begins with a C major chord. The八十 staff begins with a C major/F major chord. The八十-one staff begins with an F# dominant 9th chord. The八十-two staff begins with a Bb dominant 13th chord. The八十-three staff begins with an E major 9th chord. The八十-four staff begins with a Bb dominant 13th chord. The八十-five staff begins with a C major chord. The八十-six staff begins with a C major/F major chord. The八十-seven staff begins with an F# dominant 9th chord. The八十-eight staff begins with a Bb dominant 13th chord. The八十-nine staff begins with an E major 9th chord. The九十 staff begins with a Bb dominant 13th chord. The九十-one staff begins with a C major chord. Theninety-two staff begins with a C major/F major chord. Theninety-three staff begins with an F# dominant 9th chord. Theninety-four staff begins with a Bb dominant 13th chord. Theninety-five staff begins with an E major 9th chord. Theninety-six staff begins with a Bb dominant 13th chord. Theninety-seven staff begins with a C major chord. Theninety-eight staff begins with a C major/F major chord. Theninety-nine staff begins with an F# dominant 9th chord. Theninety-nine staff ends with a fermata over the Bb dominant 13th chord, followed by the instruction "D.S. al Coda". The final staff is a basso continuo staff with a C major chord.

*Coda C<sup>o</sup>*

is my ba - by still\_\_\_ my ba - by true. *Sax solo*

E<sup>b9</sup>      D<sup>7(29)</sup> 46      Gm<sup>9</sup> 36      E<sup>b9</sup>

Gm<sup>9</sup> 36      E<sup>b9</sup>      D<sup>7(29b13)</sup> 46      Gm<sup>9</sup> 36

C<sup>13(F3)</sup> 36 **Freely**

# I'VE GOT YOU UNDER MY SKIN

Words &amp; Music by Cole Porter.

**Freely**

**Gentle Bossa** ♩ = 96

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Gm<sup>9</sup> 36 C<sup>13</sup> 36 Fmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>  
 got you un - der my skin,- I have

Gm<sup>9</sup> 36 C<sup>13</sup> 36 Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7(b9)</sup>  
 got you deep in the heart of me. So

Gm<sup>9</sup> 36 Gm<sup>9/C</sup> 36 C<sup>13</sup> 36 Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> D<sup>7(b9)</sup>  
 deep in my heart you're real - ly a part of me, and I've

Gm<sup>9</sup> 36 Gm<sup>9/C</sup> 36 C<sup>13</sup> 36 Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>9(41)</sup>  
 got you un - der my skin,- I

Gm<sup>9</sup> 10  
 Gm<sup>9</sup>/C 3r  
 C<sup>13</sup> 3r  
 Fmaj<sup>7</sup>  
 B<sup>b</sup>maj<sup>7</sup>  
 Am<sup>7</sup>  
 D<sup>9(b9)</sup> 4r  
 have tried so not to give in, I've  
 Gm<sup>7(b5)</sup>  
 Csus<sup>4(b9)</sup>  
 C<sup>13(b9)</sup>  
 Fmaj<sup>7</sup>  
 said to my - self this af- fair it nev - er would go so well But  
 Em<sup>9</sup>  
 Em<sup>9/A</sup>  
 A<sup>13</sup>  
 Dmaj<sup>9</sup>  
 Am<sup>7/D</sup> 5r  
 why should I try to re - sist when I know so well that  
 Gm<sup>9</sup> 10  
 Gm<sup>9/C</sup> 3r  
 C<sup>13</sup> 2r  
 Fmaj<sup>9</sup>  
 B<sup>b13(#10)</sup>  
 Am<sup>7</sup>  
 D<sup>9</sup>  
 D<sup>7(b9)</sup> 4r  
 I've got you un - der my skin. I would

**S**

B<sup>b</sup>/C                    B<sup>b</sup>m/C                    Fmaj<sup>9</sup>                    B<sup>b</sup>maj<sup>9</sup>(d<sup>7</sup>)m                    Am<sup>7</sup>                    D<sup>7(b9)</sup>

sac - ri - fice        an - y - thing come what might                    for the sake        of hav - ing you near,        in - spite of a

Gm<sup>7</sup>                    Gm<sup>9</sup>/C                    C<sup>13(b9)</sup>                    Fmaj<sup>9</sup>                    Caug                    Fmaj<sup>9</sup>                    Em<sup>7</sup>                    A<sup>7</sup>

warn-ing voice        that comes in the night                    and re-peats                    in my ear...                    Don't you know...

Dm<sup>7</sup>                    Dm<sup>7</sup>/C                    Bm<sup>7(b5)</sup>                    E<sup>7</sup>                    Am                    E<sup>7(b5)</sup>                    Am<sup>7</sup>                    D<sup>9</sup>

- you fool,                    you        nev - er can        win.                    Use        your men -

Gm                    D<sup>7(25)</sup>                    B<sup>b</sup>/C                    C<sup>9</sup>                    Fmaj<sup>7</sup>                    Dm<sup>7</sup>                    D<sup>b</sup>m<sup>7</sup>                    Cm<sup>7</sup>                    F13(b9)

-ta - li - ty -                    wake up to        re - al - i - ty.                    For each time -

B<sup>b</sup>maj<sup>7</sup> E<sup>7(5913)</sup> Fmaj<sup>7</sup> Am<sup>7/D</sup> *To Coda ♪*

— I do, just the thought of you... makes me stop be - fore I be - gin. Be - cause I've

G<sup>b</sup>(<sup>21</sup>) Gm<sup>9</sup> C<sup>13</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7b9</sup>

got you un - der my skin...

Gm<sup>9</sup> C<sup>13</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Gm<sup>7</sup> C<sup>13</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

68

Gm<sup>7</sup> 3r      C<sup>D</sup> 3r      C<sup>Bb</sup> 2r      Fmaj<sup>7</sup>      B<sup>b</sup>maj<sup>7</sup>      Am<sup>7</sup>      D<sup>7</sup>

Gm<sup>7</sup> 3r      C<sup>D</sup> 3r      C<sup>Bb</sup> 2r      Fmaj<sup>7</sup>      B<sup>b</sup>maj<sup>7</sup>      Am<sup>7</sup>      D<sup>7</sup> D.S. al Coda

I would sa -  
 ♫ Coda G<sup>7</sup>      Gm<sup>9</sup> 3r      B<sup>b</sup>maj<sup>7</sup>/C 3r      Dm<sup>9</sup>      C/B<sup>b</sup>

got you un - der my

skin.

Fmaj<sup>7</sup>/B<sup>b</sup>      Dm<sup>9</sup>      Fmaj<sup>7</sup>/B<sup>b</sup>      Dm<sup>9</sup>

Fmaj<sup>7</sup>/B<sup>b</sup>      Dm<sup>9</sup>      Fmaj<sup>7</sup>/B<sup>b</sup>      Dm<sup>9</sup>

B<sup>b</sup>maj<sup>7</sup>      Dm<sup>9</sup>      Fmaj<sup>7</sup>/B<sup>b</sup>      Dm<sup>9</sup>

B<sup>b</sup>maj<sup>7</sup>      Dm<sup>9</sup>      Fmaj<sup>7</sup>/B<sup>b</sup>      Dm<sup>9</sup>      A<sup>b</sup>maj<sup>9(10)</sup>

# MY LOVE IS

Words & Music by Billy Myles.

### Swung quavers

NC

N.C.

The musical score consists of ten staves of music for two voices (Soprano and Alto) and piano. The key signature is B-flat major (two flats), and the time signature varies between common time and 2/4 time. The vocal parts enter at measure 10, singing eighth-note chords. The piano part provides harmonic support throughout the piece.

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My

love my love is moun - tain side so

firm, so firm it can calm the tide

My love for you is— moun-tain side— it  
 stands so firm you can calm— the tide that's why my love— my  
 love is a moun - tain side— My  
 love, my love is an o - cean roar— So

strong, so strong that you can't let you go.

My love for you is an ocean roar, it

grows so strong that can't let you go that's why my love, my

love is an ocean roar. My

love is long - er than for - ev - er\_\_\_\_ and end-less as the laws\_ of time\_

to nine - ty nine years\_ and for nev - er in my

heart you will still be mine\_ be - cause\_ my\_ love my

love\_ is a deep blue\_ sea\_ so\_

deep so deep that I'll nev - er be free my

love for you is a deep blue sea its grown so strong that nev - er be free that's why my

love, my love is a deep blue sea, my love my

love, my love is a deep blue sea. My love, my

8  
My love, my love is a mountain side.  
My love, my love  
3

8  
My love, my love is going so slow and that I'll never be free.  
My love, my love  
3

8  
My love, my love, my love, my love, my love, my love.  
My love, my love  
3

8  
My love, my love, my love, my love, my love, my love.

## 'S WONDERFUL

Words &amp; Music by George Gershwin &amp; Ira Gershwin.

**Rubato**

Chords shown above the staff:

- $E^b\text{maj}^9/6$
- $E^b/B^{\flat}$
- $Dm^7$
- $E^b\text{maj}^9/6$
- $B^7(\#9)$
- $B^b9(\sharp11)$

Instrumentation (from top to bottom of bracket):

- Electric Piano *mp*
- Strings/Flutes
- Bass

**Gentle Bossa**

Chords shown above the staff:

- $E^b\text{maj}^7$
- $a\text{ tempo}$
- $E\text{dim}$

Lyrics:

1. S'won - der - ful, — s'mar - vel - ous, —

Instrumentation (from top to bottom of bracket):

- Electric Piano *mp*
- Bass

Chords shown above the staff:

- $Fm^9$
- $B^b7$
- $E^b\text{maj}^9/6$

Lyrics:

you—should care— for— me.—

Instrumentation (from top to bottom of bracket):

- Electric Piano
- Bass

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F<sup>#</sup>

you can't blame me—— for feel - ing a - mo - rous.

B<sup>b7(b9)</sup>

E<sup>b</sup>maj<sup>7</sup>

G<sup>b</sup>dim<sup>7</sup>

Oh s'won - der - ful, mar - vel - ous,

F<sup>7</sup>

B<sup>b13</sup>

that you should care for

E<sup>b</sup>maj<sup>9/6</sup>

E<sup>b</sup>maj<sup>7</sup>

me. 2. S'won - der - ful,

Edim<sup>7</sup>

s'mar - vel - ous

Fm                      B7(b9)                      Ebmaj9/6

that you should care for me.

Ebmaj7

It's aw - ful nice,

Gm7(b5)                      C7(b9)                      Fm9

(lazily)

it's pa - ra - disc,

it's one I love.

B<sup>b7(b9)</sup>

E<sup>b</sup>maj<sup>7/9</sup>

Daug

D<sup>7</sup>

— to see. My —

Gmaj<sup>7</sup>

D<sup>7</sup>

Gmaj<sup>7</sup>

— dear. it's four leaf clover time,

Strings

F#13

from now on my hearts work ing

E<sup>m</sup>7

B<sup>b7(b9)</sup>

E<sup>b</sup>maj<sup>7</sup>

— over time. Oh s'won der ful,

G<sup>b</sup>dim<sup>7</sup>

Fm<sup>7</sup>

mar - vel - ous

that you should care

B<sup>b</sup>13(b9)

E<sup>b</sup>maj<sup>9/6</sup>

Daug

D<sup>7</sup>

— for me.

Gmaj<sup>7</sup>

D<sup>7</sup>aug

Gmaj<sup>9</sup>

*Guitar comp.*

*Piano solo*

F#<sup>aug</sup>

F13

Fm7

B<sup>b13(b9)</sup>

E<sup>b</sup><sub>maj7</sub>

D<sup>7(9)</sup>

D<sup>7(9)</sup>

Fm<sup>9</sup>

84



Gm<sup>7(b5)</sup>

C<sup>7(b9)</sup>

Flute

Fm<sup>9</sup>

Bb13(b9)

Ebmaj<sup>9/6</sup>

Daug

D<sup>7</sup>

Gmaj<sup>9</sup>

D<sup>7</sup>

Gmaj<sup>7</sup>

F#7

Flutes

it's pa - ra - dise,  
it's one I love to see.  
You make my life so  
gla - mo - rous, you can't blame me.

E♭  
 Fm<sup>7</sup>  
 B♭13(b9)

for feel - ing a - mo - rous. Oh

E♭maj<sup>7</sup>  
 G♭dim<sup>7</sup>

s'won - der - ful, it's ma - - - vel - ous

Fm<sup>7</sup>  
 B♭13(b9)

— that you should care for

me.

*Guitar comp. ad lib.*

$E\flat B\flat (\#10)$  46

$B\sharp D\sharp (b9\sharp11)$

*Piano*

$f$

$mp$

*Repeat ad lib. to fade*